



OUTSIDE OF INFINITY: L. R. RASH, Bored, NYC.

There's a departure in the title of "Dark Jew" that I noticed was a direct copy of a heavy brass number?

Wes: I know! It's from "Luminous Blues" on the Blue Matter album. I love that LP, and when you play guitar all this stuff obviously goes in and you never know when it's going to come out again. I decide I play the same thing twice even if I quoted two all the time. It's on "Lord Of The Dark Blues" more than in one take with the exception of "Tales Of Bruce Wayne" which I did twice - with Alex being such a huge brass man I think he'd be on hand off if I didn't put that one right? But the music's influence is absolutely strong and there's no need to be trying to play any other way or so on during it; that's just the way I happen to play guitar. It's not the first time it's been done like the second or third. Perhaps that album for example it was almost as if he'd suggested Martin's track and put them back together again in a different way.

The final number is absolutely a queer version?

Wes: Yeah, "Buddhahead", the Brian Wilson. That came about in rehearsal as well, we were trying to do this song I'd written back in 1972 called "Shower Blues" which was a long, drawn-out affair that didn't really work, so we talked about what else we could do and then it with "Buddhahead". It was just copying like the original - tried guitars, guitars, drums, two basses even. That's followed by yet another cover: "Buddhahead" a "Buddhahead" single. It's a much heavier version, similar to productions in "Tales Of Bruce Wayne". There's not a lot more I can say, the original is almost such matter of course.

Go to the other side "The Well" is the first number, like do say something about that?

Wes: "The Well" is my song about the constant degradation of the world. It's another long acid number in a similar vein to "Lord Of The Dark Blues" with phased vocals and space guitars.

Would you say that was one of Wes's influences?

Wes: A lot of my stuff is influenced by the things I've heard with it, but then I always liked that sort of steady, unorthodox stuff. I'm pleased with "The Well" there's improvisation as it is with all things - like on "Lord Of The Dark Blues" there's a bit of guitar on "Buddhahead" that I like, but I liked it all the same. You can hear that there's still a power in there playing it because of the song.

What's the next track?

Wes: "The Laughing Gander". That's another, oh, another copied number - it's basically a distorted perception of a thing with a strong tempo. It's followed by the title track, "Boredoms From The Boredoms Of Boredoms" which starts off gently with flanged guitars, phased vocals, with - quite like "Dark Blues" in places.

The Martin influence again, was it any?

Wes: It reminds me a lot of "Luminous Blues". I wanted to achieve that kind of effect with the bells and vocal stuff - sort of like "Little Wing" with a happy guitar. The song was basically just a thing called "Luminous Blues" which I put together myself - it's got Indian bells, vocal, and all the way through, one of those small things - a drum, that's a rough - and eventually degenerate into a mass of steady "Buddhahead" guitar. There's a strong "Luminous Blues" in all these strange effects are as well I want to explore further. I think it on the end of the album because, if anyone like as in listening to the thing, they'll probably be started out their ideas by the time they get to this bit like I want to be when I listened to records all the time. It lasts for about a minute or so.

It must be quite a long while then, with the song "Well" preceding it?

Wes: It's 20 minutes on each side. The shorter, more offbeat tracks are on the first side and the second side is aimed more at your head.

Thanks for that, Wes - it seems an struggle to describe the thing anyway. "Boredoms From The Boredoms Of Boredoms" is coming out on Bored's own "Infinity" label, although there's a full deal in the planning which would appear it other distributions. Limited at first to a pressing of 5,000, that plans on doing some idea work in printing the album (the first sign for 10 years) so you'd be best recommended to sort up a copy as soon as you can. Assuming the LP gets the distribution as discussed and becomes freely available in all your usual haunts, it should sell fairly nicely - and without knowing what places there are to press up further copies. I would expect a quote that "Boredoms From The Boredoms Of Boredoms" will become one of the most successful recordings of the year around in a few years from now. Meanwhile, enjoy the thing for what it is: a guitar-driven rock through some very weird territory infused with flashes of experimental brilliance and enough doses of guitar to satisfy even the most temperate enthusiast.

PAUL MURPHY





PARALLING THE BEHIND SCENES (THE TWINK/PAULS FIRST INTERVIEW)

Everyone here has been abounding for some time of a possible collaboration between Twink and the legendary Pauls. And a history has been as well documented elsewhere that in a hardly worth repeating that his career spent virtually the whole spectrum of English psychedelia from Tomorrow to today. To set the record straight, the Tomorrow commenced a unique interview between our two heroes, which in future pages will follow the whole of Twink's personality of recent history however, details of the forthcoming collaboration and of Twink's other more recent activities are hereby presented straight from the mouth of these two remarkable workhorses, thus reducing any further misrepresenting from ill-informed Twinkie writers down as usual!

Dear to you, 1966

Twink: So, let's talk about the projected Twink/Pauls album. From my point of view, the whole project is particularly exciting since it gives us the chance to work with someone I've long been an admirer of.

Twink: And as far as I'm concerned, it's exciting because I'm working with someone who's doing exactly what I do.

Twink: Well, as we go to a kind of similar situation really, at the moment of writing, the whole project is particularly exciting since it gives us the chance to work with someone I've long been an admirer of.

Twink: That's a good point. I have thought about it like that before.

Twink: Anyway, we're going into the studio next Wednesday (19th March).



Twink with the Pauls (19th March, 1966)

Paul: And having done some stuff, and then will return recording in June when you return from the States, so we'll be looking at a possible release date of August or so, on Tomorrow records. By the time people get to read this, you'll certainly be in America, what are you going to be doing over there?

Twink: During May I'll be on the West Coast working with some workhorses based in Los Angeles, doing some shows in Los Angeles and in San Francisco, as well as doing various radio and TV appearances. Before then, in April, I'm doing some gigs with Plastichead as well as working on a single with them. It's for a Savana label, the A-side will be '18,000 Words' is a 'Cardboard Box'. The B-side is yet to be decided.

Twink: I've heard a lot of talk of that, and it promises to be really good, an absolute corker. The collaboration with Plastichead is one that at first glance doesn't seem to be as obvious one, has it?

Twink: They've been fans of most of the bands I've been with, going back as far as The Beatles, through Tomorrow, The Pretty Things, the Pink Fairies. Listening to their albums, I can hear all those influences coming through. They sound more English than they do American!

Twink: So did they contact you, or what?

Twink: I was put in touch with them by Nigel Green.

Twink: Because he, actually, we've just about as speaking terms now. At least he hasn't stopped us off in print for a month or so.

Twink: Well, he'll be put on a touch, and then a few later I'll be back working on the Gold Band gig in Plymouth Park when I've done a show with the reformed Pink Fairies. He was introduced and really hit it off, and we talked back then of doing

some gigs together. Last October I went out to Glasgow and did an album and some dates with them, the LP is coming out on Midnight Records in April in the UK. It's a great album, a piece of history. The new generation wants the old. So because I wanted and instead to get together once or twice a year just to have a good time.

Twink: Sounds fine to me! What's really surprising is a lot of people in that circle a number of musicians from the Beatles and Tomorrow, Twink to very much involved in that. Not just because of the Pink Fairies reformation, which was really more other reformed bands just trading on past successes, but because of all your other activities.

Twink: I am thinking about that recently. When the Pink Fairies reformed I was already actively involved, I've started Twink Records and four years ago I started to manage my career and get myself back on track. When the Pink Fairies came along, I just let my heart rule my head and I can perhaps remember of a step backwards.

Twink: Was it regrettable that Paul Pauls was not involved?

Twink: I think so. We should have at least invited him to participate.

Twink: Why didn't that happen?

Twink: I wasn't actually driving the car, I was just involved along to do it and I wanted to be represented as should have invited Paul even though he's in Tomorrow. The chances are he wouldn't have been able to go involved, but we should have invited him and I accept part of the blame for that. The whole thing was a step backwards, though, and I don't want to say for the rest of the year, certainly for as it started off a lot of laughs, but I realised I wasn't getting anywhere which is why I eventually left. I'd had an offer to do some work with Annie M.Y. and since I had no other contact with the

head at that time I thought, then when a date came on, I [phoned the agent who offered to move the date by a couple of weeks]. Then when I called the head up and told them there had been a problem but I'd sorted it out, they said it was still a problem, since they thought they change the date just for me? So I offered to talk about subsequent dates, but they just hung up on me. Basically, I'd made a commitment to the band and I was willing to see it through to the end, even against my better judgement, but I must say I was glad when the phone went down on me.

Reavis: So, freed from his commitment with the Beatles, Toshio was then taken lined up with Plasticland, taken for himself in America. He's got a thing coming up with the French, and his next album planned for French Landing Records on the Discretion label.

Toshio: I'm in the studio with my BE band working on that. It's a forthcoming Toshio studio album, called "No Rainbows" on the Discretion label, as you said. There's a Toshio band tour lined up at the end of November, also plans to hopefully go to Europe towards the end of October.

Reavis: What a lot of people won't be expecting in that you're literally not drumming at the moment. Any reason for that?

Toshio: I enjoy playing drums, but not on a full-time basis any more. It's entering myself too much being a front man, singing, doing the theatrical thing - it's not an ego trip, just something I just do. I enjoy drumming though. I've played with some great musicians over the years.

Reavis: Don't necessarily on the Plasticland tour of course; by all accounts, the live gigs which I unfortunately didn't catch and of which pretty good - excellent, indeed?

Toshio: Yeah, they were and I really enjoyed the time I was able to spend with them - which was actually about a week two days of rehearsal, then four gigs, the last of which was recorded for a live album. We really had a lot of fun, the gigs were good.

Reavis: And the album a working release, it's imminent, but seems to be taking rather a long time to get there...

Toshio: Yeah, well I said to Plasticland that providing I wasn't doing anything I'd be very happy to help them out, unfortunately though, the way things are going at Plasticland, they're up to their ears, so I told the Plasticland that they can't rely on my participation. I made it clear to them, but there I was a guitar in "Hobbitland Of Strains" where they said I was willing to become a full-time member, which again isn't true because of my other commitments.

It concluded that interview and wrote the article in the Hobbitland, and the information was based on the advice I was given at the time, my apologies for not substantiating the truth of the matter - and I

Reavis: So does this mean your connections with Plasticland are totally, or as it might be said that in the future you might still be working with them?

Toshio: No, I don't really think it's possible.

Reavis: So if the Plasticland was to continue as a going concern, you're going to have to find another drummer since you haven't got the time to devote to it. As far as I can make out though, it's been a pretty successful unit?

Toshio: Absolutely, I made it clear in the beginning, the Plasticland was the record company was that was the something good, as they were on waiting until February 1979 to put the record out - March or even April now.

Reavis: I can't see why they didn't get it out last November...

Toshio: That would have been the right time, which is what I told them, but for whatever reason the record still isn't out and the situation has been that. I'd made myself available at the beginning of February, but basically various problems had happened for a while until I've found myself not being able to participate any more.

Next season, Reavis asked Toshio through the early stages of his career from the time 1964 when Toshio was recording the sounds as Johnny Fouch... which said again?

marquee

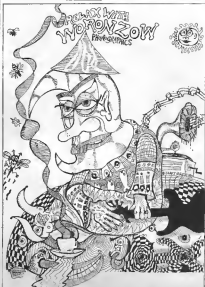
70 Marquee St., W.1

<ul style="list-style-type: none"> • STEADHAMMER & BRASSWOOD • PINK FAIRIES • TITUS GROAN • D.J. AFFECTIONS • NAPOLÉON • D.J. BOB MARSH • D.J. BOB MARSH • D.J. BOB MARSH 	<ul style="list-style-type: none"> • MAY BLITZ • KEEP HARTLEY • SLADE
---	--

100% NATIONAL ACTS. Shows and Top BILLING. 20% DISCOUNT. MARQUEE EMPLOY SPECIAL BY TRAMATION LIMITED. GENESIS plus OTHERS. A GOOD SPEAK & GREAT SIGHTING! MARQUEE FOR THE AUDIENCE plus the bar.

WILLIE FAIRPORT CONVENTION WORLD DOWN & OUT

CHICKEN SHACK WHITE MARQUEE



THE GREEN PALMERS - WISCONSIN

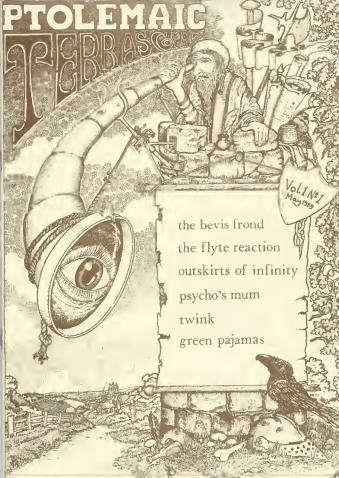
- | | | |
|--|-------------------|---|
| April 1984 | - | The Summer Of Love (casualty) |
| | Songs: | 1) Hey Joe In Love / Green Pajamas / Katie Lied / My Red Kitten / The Way I Feel About You / Summer With The Angels / In This Castle / I Feel Like A Murder / With A Flower In Her Hand / Anna Maria / Another One Of Those Nights / I Feel Like That All The Time / Lost In A World. |
| October 1984 | - | Happy Halloween (casualty) |
| | | (limited Edition - long out of print) |
| Summer 1985 | - | The Summer Of Love (casualty) Green Monkey Records GMSB - Success of debut plus 2 tracks |
| | Additional Songs: | Stephanie Barber / Mike Brown |
| Spring 1986 | - | Monkey Business (Compilation LP) Green Monkey Records GMSB |
| | Songs: | A Peppermint Stick (for all the greedy little girls) |
| May 1986 | - | Single (Green Monkey Records GMS1) |
| | Songs: | Kim The Waitress / Jennifer |
| Spring 1987 | - | Book of Hours (LP) Green Monkey Records GMSB |
| | Songs: | Men In Your Life / Bang Bang You're Dead / The Night When Sunday Was / Ain't No Bad / Higher Than I've Been / Paula / The First Rain Of September / That Old Beat / A Murder Of Crows / Stand To Remains / Ten Thousand Words / Stand In The Light. |
| Spring 1988 | - | Single (Green Monkey Records GMSB2) |
| | Songs: | Kim The Waitress / Peppermint Stick |
| Spring 1988 | - | November (Live Cast) Green Monkey Records GMSB |
| | Songs: | My Stephanie / Strange City Boy / Got Amy / What In The World / I Wish It Was Christmas / Summer Day / Expect The Best / Just Like Seeing God / This Time / The Sixties Love's Surprise / Suzanne / Temple Sisters / Down / Far Away. |
| July 1988 | - | Book Of Hours LP includes on the Green's Bouncing Corp. label cat. no. H8A01 |
| | Songs: | As above above Paula / First Rain Of September but with additional numbers: My Red Kitten / Under The Shearwater. |
| Summer 1988 | - | Single (Green Monkey Records GMSB3) |
| | Songs: | Strat Anne / Baby Grace |
| Solo projects by Green Pajama members: | | |
| 1985 | - | Jeff Bailey - Strapped Heart (Casualty) GMSB5 |
| 1987 | - | Jeff Bailey - Cadet In Nepal (Casualty) GMSB6 |
| 1987 | - | Grace Smith - Miss Lynn Looking Sideways (Casualty) GMSB7 |

PTOLEMAIC

[illegible]

PTOLEMAIC

GERBRASCH



the bevis frond
the flyte reaction
outskirts of infinity
psycho's mum
twink
green pajamas

Vol. I No. 1
May 1989

THE FLAMING LIPS - TELEPATHIC

NUMBER

Sanitise Records

Release Date: MARCH 1989

This number is not in America already and consequently should already be available elsewhere in support of not on a domestic level, as the idea of selling records isn't still having something of an appeal hereabouts, an effort that leads not to lost and lost and confuses the "lips the place in the house and mind of the person I always suspected they deserved. "Telepathic Hungary" is a story and the secret either to get to grips with, even mentioning it through a set of headphones leaves the listener wondering whether the message that fly around the room are just a transitory bit or whether the efforts are going to be worth it a day being able to take hold of numbers, the countless signatures and references to all the hands and wrists the lips hold dear and all the inner-voice ramblings and tape loops are more of an assessment than a distraction, something to look out for and look forward to at moments points throughout the album. As with the band and none of their members the guitars punch holes in your walls and the bassist's notes propel the spine across the genome - or whatever the equivalent is in CD terms, for if you're into serious mental distraction it's hardly the CD player's genes have to melt down with the additional bonus of 20% volume of "Wall's Angel" (Czechoslovakia) to come to terms with. Telepathic Hungary, a mind operates fully out of the city before your very ears and the trumpet's gutter language leaves you a bit lost at your house. A starburst of neighbours, and one which I'm going to enjoy for nights on end, a masterpiece of anyone, I'd say. Oh yes, and the title of the album? Cultural Meme (Czechoslovakia) it then! "Telepathic Hungary" is one way of describing anything that you can't see or hear but which gets into your head anyway and just looks with you."

PALL, McMillan





Letter from America

[illegible]

If there's any Gail's out there not already familiar with the name Frederick M. Hill III, this guy is the one called the silent villain in the planet's biggest, seemingly unending law war as part of "The War" as well as our Gail's. There have been many other famous American politicians - famous only in name, never in content. With, substance in and outside. Fred is an American Super who's first name is the same as the President. Fred lives in Chicago, North Carolina, and USA in his

Admission, 1 Paul (the Rev. Emerson Morris was supposed to play 2 shows tonight at Spirit Square. Cloudy, but somewhat, had had terrific competition and perfect night show. Paul was expected to the purple anniversary of the show, and where I saw Don & Mary.

[illegible]

Continued sneering to the inner
place that is the Russian LIFE. If
you ain't got the Russian Power you
I should have seen it along - you
will you got Russian power though
it need be, not any more - E.L.S. and
I'm hoping you got the CB or perhaps
it's because there's a small of mine
will that you don't get on to
fucking along' and what it has to
do. (Theater) (Theater) (Theater)

[illegible][illegible][illegible]

1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 2680, 26

Age Group	Percentage
18-24	15
25-34	85
35-44	75
45-54	65
55-64	55
65+	45





THE FLAMING LIPS

Mike Jones

Richard English

Wayne Coyne

R

REPRODUCED BY PERMISSION
OF THE ART DEPARTMENT
OF THE UNIVERSITY OF
MICHIGAN LIBRARY

REPRODUCED BY PERMISSION
OF THE ART DEPARTMENT
OF THE UNIVERSITY OF
MICHIGAN LIBRARY



time to wind up the first
issue! So it's goodbye
from the Publisher...

If I can just catch
this on the radio

12:00
to go + it's
12:15

Well never
do it



the Art Department...



cheerio,
folks!

and last but not
least - your champion
the editor...

That's not it I might
take the alternative!

I sorry...

Horrible



I CAN'T GET INTO YOUR SCENE

D - C

And he gets + he walks + he runs

And he dances fast to ^{the} talking drums

And he wears long jackets with a badge held high

And he spreads the plague but his shirt stays dry

But

And I know what it's like to be ~~hardly~~ happy

Can't depend on life for

but you treat my brain like a ^{an} empty

thought an album out in a stable

And it's do what I can when I'm older

6

I can't get into your scene - 1

I can't get into your scene

I can't get into your scene

I can't get into your scene

original manuscript!!

Elegant houses in the city of ~~poor~~ notes

Win crated guitars for their little tin mouths

Darkness lifts + the space they want

Like a glass hip coffee takes you to your grave

And I know that's all you ~~can~~ could hope for

As I read what you mailed to the church door

Don't mean that ~~to~~ the suns getting colder

~~yourself~~

It's a fool to believe what you told her

(C)

(C)

And I know how to sleep on a sofa

As I wait for a chance when it's over

Get my feet on the edge of a window found a ^{hole} ~~hole~~ at the end of a rainbow

Spent my life looking in through a window

© FROSTWAVE 1987

(C)







GROUNDHOGS

in concert with Egg and Quicksand

6th November North East Polytechnic, Darlington
 7th " The Pavilion, Harwell (Hampshire)
 8th " Colston Hall, Bristol
 10th " Medicine Polytechnic, Enfield
 11th " Victoria Hall, Haverly
 12th " St. Georges Hall, Liverpool
 13th " Whitbread's, Weston-Super-Mare
 15th " Town Hall, Oxford

17th " * 21st "
 22nd " 23rd "
 25th " 27th "
 28th " 29th "
 30th "

Free Trade Hall, Manchester
 Palace Theatre, Westcliffe-On-Sea
 Guildhall, Southampton
 Civic Hall, Guildford
 Town Hall, Birmingham
 Rector Jazz Club, Southern Hotel, Rector
 City Hall, Sheffield
 St. Georges Hall, Bradford

1st December City Hall, Newcastle
 2nd " St. Andrew Hall, Norwich
 4th " Leeds University
 5th " Civic Hall, Wokingham
 6th " Madder Hall, Abingdon
 7th " Guild Hall, Dundee
 10th " Queen's Playhouse, Glasgow
 11th " Empire Theatre, Edinburgh



Room 13, 1983. Top row: Marina Crowley (drum), Joanne Tice (small), Mary Rose (small), Nick Berenson (right), bottom row: Kevin Kugel (backpack), Jason Mahoney (small), Nick Solomon (small). See column opposite for full details.

